

THE MCGILL DAILY

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Naomi Klein Takes Aim at the Brand Bullies

Story pg. 6

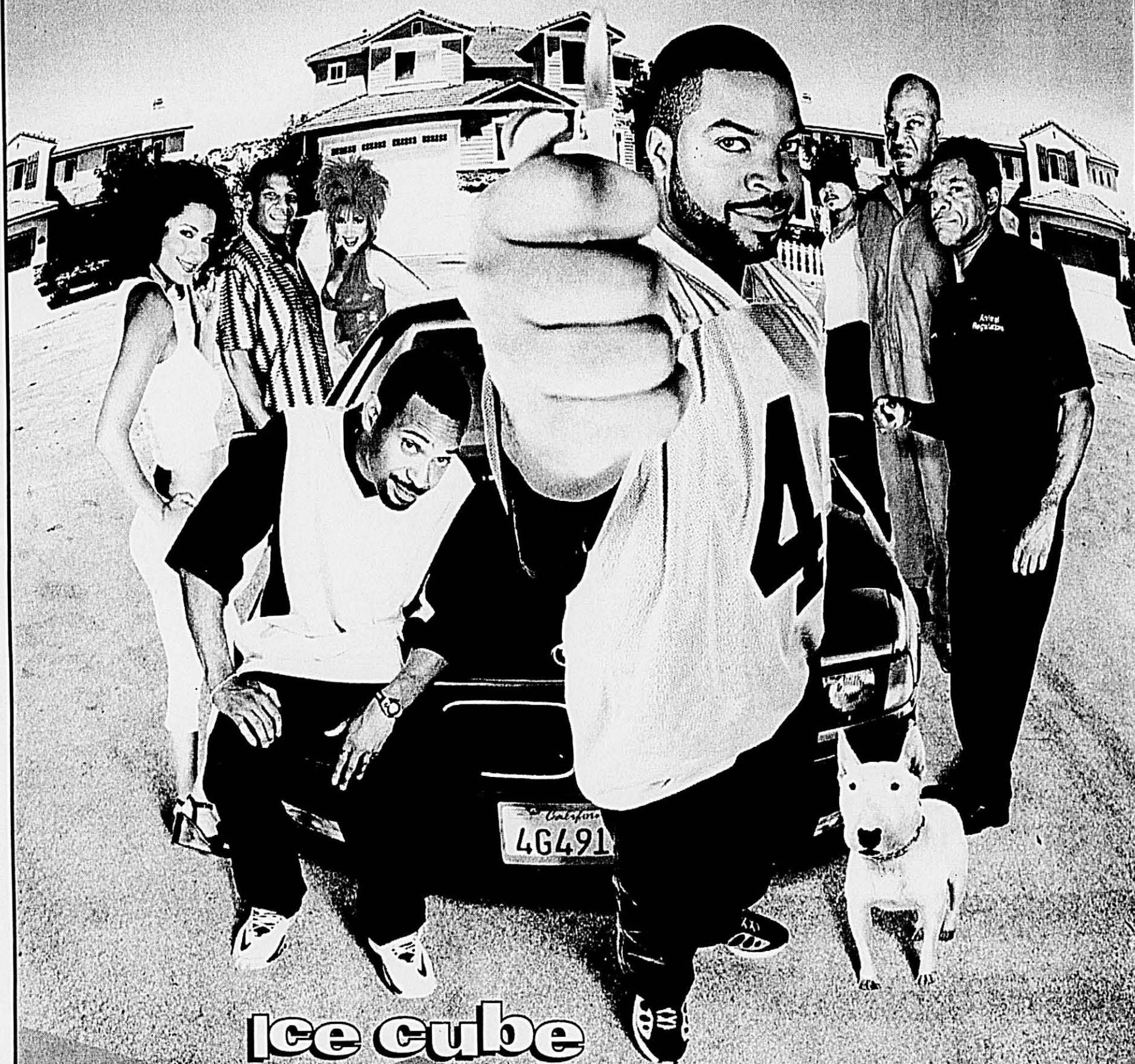
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OPENS FRIDAY, JANUARY 28!



Zach Dubinsky

800 Rally for GM Food Protocol

BY ZACH DUBINSKY

They were calling it the Brawl in Montreal. Following December's Battle in Seattle, it would usher in a new era of public protest and activism that North America hadn't seen since the sixties.

Instead, last Saturday's peaceful rally brought together 800 concerned citizens of all stripes and colours. Young children held hands with senior citizens and braved windchill temperatures of minus 30 on a march from UQAM to a United Nations office on downtown University Avenue. They carried signs reading "Stop Genetic Pollution" and called out for "biosafety now."

"Genetically modified organisms present a potential danger for biodiversity and human health," said a spokesperson for Biotech Action Montreal, one of the groups that organized the rally. "They could cause irreversible damage."

The rallyers weren't even there to protest. They were out to support a proposed biosafety protocol currently under negotiation at the Montreal headquarters of the International Civil Aviation Organization. The protocol would put in place regulations to immediately stop trade in genetically modified foods if any additional scientific evidence of their threat to human health and environmental safety surfaced, the BAM spokesperson said.

So far the protocol has received the support of 130 of the 135 countries that are negotiating it. The five dissenters — Canada, Argentina, Chile, Australia, and Uruguay — hope to derail negotiations and move all GM food considerations to the World Trade Organization, the spokesperson said.

"The Miami group, for which the Canadian government is the spokesperson, wants to submit the question to commercial interests such as the WTO, which isn't qualified to deal with questions of biodiver-

sity and human health," he said.

The Miami group is supported by the United States, which doesn't have a vote in the proceedings because of its failure to pass the 1992 Rio Convention on Biodiversity but nevertheless has exerted tremendous pressure on voting nations.

Louise Gale is a political advisor with Greenpeace, another of the event's organizers. She felt that despite the resistance of the Miami group, some kind of protocol will be passed before Saturday, when negotiations end.

"The public is watching them, and they are very conscious of this," Gale said. "The Miami group said there had to be compromises. Something must happen over the next days."

"There's a lot of goodwill, a lot of commitment to get a protocol. The question is what kind of protocol and whether its going to be with or without the Miami group."

Gale added that political pressure would likely compel the group of countries to sign on to a protocol. "If the Miami group's not going to play ball, there's going to be some very embarrassed countries going home being responsible politically."

The Council of Canadians, a citizens' lobby group with 100,000 members, also helped organize the rally. A spokesperson for the Council said the rally was the biggest demonstration of its kind in Canada. She called on the Canadian government to "stop embarrassing us, and start working for the environment instead of trade."

Anne-Marie Urbain, a rally organizer from Biotech Action Montreal, felt that the rally affected delegates at the negotiations, who were staying at a hotel across the street.

"We saw the delegates there at lunch. They saw us. According to a representative of an organization involved in the nego-

tations, we had an effect." Urbain said that the rally attracted people from Toronto, Ottawa, Quebec, and Boston. A much smaller group of rallyers gathered outside the International Civil Aviation Organization building on Monday and Tuesday to continue their efforts.

Maude Barlow, national chairperson of the Council of Canadians, criticized Canada's failure to protect the environment by agreeing to the protocol.

"We're very disappointed in Canada's position going into this," Barlow told The Daily in an interview. "They want the WTO to take precedence, they don't want the precautionary principle, they want to force-feed the rest of the world with our genetically engineered foods which they have subsidized to the tune of millions and millions of dollars. We're an international embarrassment."

Barlow referred to a poll commissioned by her organization that showed that 94 per cent of Canadians think countries have the right to control imports of genetically engineered foods if they think GM foods are dangerous. "Public opinion is on our side and the government is going to have to hear that," she said.

Negotiations on a biosafety protocol began after 135 countries signed the United Nations' 1992 Rio Convention on Biodiversity. A final document was supposed to be signed last year. The countries are those that produce the greatest amount of genetically modified products. They maintain that there is no scientific evidence that GM foods pose a threat to human health or the environment.

The European Union and developing countries feel otherwise. They have pushed for the signing of a precautionary protocol that could put a moratorium on GM foods under certain conditions. The United States and the Miami group feel that a moratorium would represent a non-tariff barrier to trade.

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Cleghorn Damage Control

By BEN ERRETT

Senate will hear a motion at its meeting next Wednesday to condemn the senator responsible for leaking news of Royal Bank CEO John Cleghorn's denied honorary doctorate to The Daily.

Political Science professor Samuel Noumoff is making the motion together with Chemistry professor Patrick Farrell. The motion calls for "the most severe censure against the person or persons" responsible for the violation of confidentiality. It also calls for Senate to "extend its most profound regret to any person who has been embarrassed by the violation of our rules."

Noumoff noted that it would be nearly impossible to find the source of the leak.

"Most people I've spoken to have absolutely no prejudgement as to where they think the leak came from," Noumoff said. "Even though personally, I may agree that we should have open discussions on this, as they do at Oxford where they turned Maggie Thatcher down [for an honorary degree in 1985], I live by these rules and I think the rules have to protect us."

Principal Shapiro released a statement to the media on Monday afternoon echoing those of the motion. He expressed regret at the revelation and praised Cleghorn.

"John Cleghorn has been a tireless and unconditional supporter of McGill for many years," Shapiro said. "It is indeed hard to think of another alumnus who has contributed more to the faculty, staff, and students of this institution than he has. In my view, which I know is shared by many, many people on campus, it is the University which would be honoured by celebrating the achievements of such an exceptional human being."

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Admin Pushes Private College

SSMU exec suggests MCI is just a political "ploy"

By JAIME KIRZNER-ROBERTS

Last weekend McGill Vice Principal (Academic) Luc Vinet praised the virtues of a proposed private college at McGill.

Vinet spoke at a conference held by The Fédération Etudiante Universitaire du Québec and tried to convince its members of the benefits that the private McGill College International could bring to the university.

The proposed MCI would provide an American-style liberal arts education to 3,000 students here on McGill campus, and would cost upwards of \$28,000 in tuition per year. Plans for the MCI have met with controversy from both McGill faculty and student groups who charge that the MCI represents a slippery slope towards a two-tiered education system.

Proponents of the college, including Vinet, argue that government underfunding of the public education system is making it necessary for universities to look to other means of securing resources.

"The MCI comes in a context where we are looking to find alternative sources of revenue," said Vinet. "The general concept

of the MCI is to see whether a private wing of McGill couldn't help generate revenue for the university."

While Vinet admits that the MCI "is a concept that is generally quite vague, depending on who you're talking to," he insists that the idea represents the will of McGill administrators to address the neglect that McGill faces at the hands of both the provincial and federal governments.

Comparing McGill's funding-per-student ratios to those at other universities across Canada, Vinet argues that McGill is underfunded to the tune of \$80-million a year.

"We are asking all sectors of the population to reflect on this matter. We can't go on like this. Universities are important to us, we can always improve on efficiency, yes, but to think that the solution is to underfund McGill by \$80-million. This is ludicrous."

But Michael Conlon, national chairperson for the Canadian Federation of Students, does not see the proposed MCI as an appropriate response to the financial problems at McGill. Instead, he sees the planned college as a move towards creating an educational system that favours children of rich Canadians and international elites.

"The MCI is part of Principal [Bernard] Shapiro's long term plan to privatize McGill," Conlon argued. "This is

"The MCI is part of Principal Bernard Shapiro's long term plan to privatize McGill"

about undermining the public education system. This is about giving a higher quality of education to those who are more privileged."

Conlon argues the funding crisis should be addressed by pressuring the federal and provincial governments to restore the \$7-billion in funding that has been cut from university budgets in the past five years.

"Cuts to universities have hurt students," he said. "Students now pay more, and get less. Debt loads are rising and the quality of education is in decline," he said.

ing the issue very closely as well," Baraniak said. "The MCI could very well be a ploy to slap some sense in the heads of the government."

Last December, a McGill administration committee set up to look into the possibilities of the MCI took their plan to the Faculty of Science, who voted in opposition to the continuation of research into the idea.

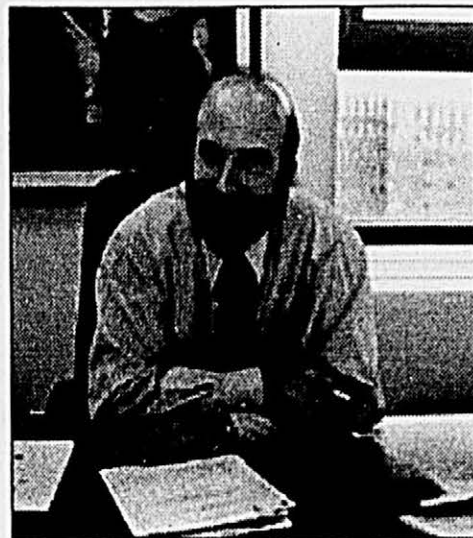
Two weeks ago, however, the Arts Faculty voted to give the committee the go-ahead to carry on their MCI investigations.

Although Baraniak feels that the idea of the MCI raises some dangerous issues, he thinks that the decision of the arts faculty was a reasonable one.

"I am against the MCI altogether," he said. "But this is an idea worth exploring and discussing. We shouldn't be scared of new ideas. We shouldn't run from them. We should give people with a variety of opinions a chance to express their views."

Baraniak says that there are aspects of the MCI proposal that are interesting enough to warrant further research. He is particularly intrigued by the MCI's proposed curriculum, which includes low student-professor ratios, more core courses, and mandatory internship programs. He is also interested in knowing what ramifications the potential college could have on McGill and the larger community.

"You're not just talking about McGill, but about Canada in general, and the entire makeup of our Social Security net and the relationship between the government and academic institutions. And so from the academic standpoint, the MCI poses a fascinating debate."



Vice-Principal Vinet: Pushing MCI plans.

"The MCI does not address these issues. The MCI will represent an institutionalization of a two-tiered model of university education, in which people without means to pay the unaffordable tuition rates will have to accept substandard levels of education."

SSMU VP Community and Government Wojtek Baraniak hopes that the MCI proposal will be a wakeup call to the federal and provincial governments, reminding them just how desperate universities now are to maintain funding levels.

"You can imagine the education minister and the federal government scratching their heads and asking 'why is McGill proposing this?' and you can rest assured that U of M and Laval are follow-

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news-briefs



ANTI-COKE POSTERS SPOTTED

An unidentified group of activists has plastered the McGill campus with flyers protesting the Cola Exclusivity Agreement that SSMU is currently negotiating with Coca-Cola. A flyer entitled "McGill Sold to Coke?" argues that the CBA would represent "the ultimate step towards a Corporate University" (see poster below). The flyer also asks people to protest the agreement by sending a message of protest to SSMU VP Operations Kevin McPhee. The flyers have been inserted in Zoom Media ad panels in Shatner, among other buildings. McPhee insists that the anti-CBA voice represents only a handful of students and ignores the potential benefits that a deal with Coke could bring to McGill. "I think it's a small group of students who are against the whole process and so they're going to work by any means possible to see this fail," he said. "They aren't going to tell students about the benefits of a cold beverage agreement, all the good things we'll get in return for the small sacrifice we're making."

-Jaime Kirzner-Roberts
and Jon Bricker

CRO TO SUBMIT COUNTER-PETITION TO JUDICIAL BOARD

The SSMU Judicial Board has made a formal request to SSMU Chief Returning Officer Paul Flicker to submit his counter petition, after the Students' Society submitted their allegations about his professional behaviour earlier this month.

Flicker has refused to release the results of last November's SSMU referendum, charging that the constitutions of the Students' Society is full of errors and thus

invalid. The SSMU counters that Flicker is acting outside of his role as CRO, and has no right to withhold the results of the vote.

Flicker, who says he will file his counter-petition this Friday, is confident that the SSMU position is flawed. "The arguments contained in their brief are self-contradictory, and basically wipe out their (SSMU's) position," he said.

"There's four areas the Judicial Board will be dealing with," Flicker explained. "First, they will have to decide whether, as CRO, I had the right to do what I did. Second, they will have to determine what level of discretion the CROs should have. The third thing is whether the constitution was or was not in effect in the first place, which it clearly wasn't, and fourth, what temporary validity will be granted by the board. After reading their (SSMU's) brief, in my opinion, that's the only question that's left to be discussed by the Board."

Flicker expects the Judicial Board to rule in his favour on the first three issues. As for the fourth issue, he thinks the Board's ruling will depend on whether the Board has the guts to "stand up to Council."

Flicker believes that the Judicial Board will reach a decision after the Reading Week. If the Board rules in SSMU's favour,

Flicker will be forced to release the referendum results. If the Board sides with Flicker, the results for the SSMU could be disastrous, as it would mean they have been operating without a valid constitution for some time.

Both SSMU and Flicker contend that they have a strong case, and both expect that the Judicial Board will side with them.

-JKR

OPT-OUTS LESS THAN IN FALL

According to VP Operations Kevin McPhee, approximately 1,000 (around 7 per cent) of McGill students opted out of the McGill Student Fund during the opt out period, which ended last week. This represents a direct loss to the SSMU of \$38,000 and an indirect loss of an additional \$26,000, since alumnae have pledged to match two thirds of all MSF monies collected by students.

"The turnout was lower than last semester. I don't think we [SSMU] are happy or unhappy with the situation," said McPhee. "If people think they should opt out, they should opt out. I have no problem with that whatsoever."

All students at McGill are automatically

charged \$38 dollars for the MSF, a fund approved by SSMU referendum last year. The MSF is used to improve libraries, renovate the Student Centre, and upgrade student bursaries. If students do not want to pay towards the fund because of financial or philosophical reasons, they are able to opt out within the first two weeks of each semester. -JKR

STUDENT UNION AT U OF OTTAWA ATTEMPTS TO FREEZE TUITION

OTTAWA (CUP) - The Student Federation at the University of Ottawa (SFUO) is fighting to freeze tuition for next year. The Federation's board of directors recently passed a resolution that forces the undergraduate representative on the Board

of Governors, the university's highest financial decision-making body, to pressure administration into freezing tuition.

The SFUO resolution included three separate motions. The first asks for a public report justifying tuition fee increases for the past five years at the University, the second calls for a public report justifying tuition fee increases for the next five years, and the third for a tuition fee freeze for the 2000-2001 fiscal year.

Those three motions will be presented at the next BoG meeting, March 20, when student leaders anticipate a vote on whether or not to raise tuition fees for next year.

-Matthew Kayabara

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CBA protest poster seen in Shatner

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Brand Bullies Beware

Activist journalist warns against jumping on the brandwagon

BY ZACH DUBINSKY

Marlboro Friday and Kraft Day are marked on Naomi Klein's calendar. Nike, Tommy Hilfiger, Coca-Cola, and Starbucks are marked in her recently released black book. But according to Klein, society is experiencing the real marking.

For four years Klein, an ex-columnist at The Toronto Star and former editor of This Magazine, has been documenting and analyzing the advent of corporate branding. The result is her recently published book about the rise of anti-corporate activism, ironically titled *No Logo*. What she discovered is shocking.

"The astronomical growth in the wealth and cultural influence of multinational corporations over the last 15 years can arguably be traced back to a single, seemingly innocuous idea developed by management theorists in the mid-1980s: that successful corporations must primarily produce brands, as opposed to products."

Thus begins Klein's tale of how Tommy Hilfiger divested itself of any actual clothing production, how Coca-Cola came to monopolize drink distribution in public schools, and how children in those schools are made to watch 2 minutes of commercial advertising every day.

The key, according to Klein, lies in the corporations' realization that they had to transcend producing and selling concrete things and instead cultivate abstract ideas. In short, to be successful they had to build up brands, which several companies have been doing for decades — think Aunt Jemima, Quaker Oats, Uncle Ben's rice — but which the rest started only recently.

The marketing world finally caught on, says Klein, when cigarette manufacturer Philip Morris Inc. purchased Kraft for six times the food company's value on paper. The reason? Kraft's near-universal brand recognition had inestimable value called "brand equity."

CORPORATE TRANSCENDENCE

Klein distinguishes between traditional advertising, which aims to inform a consumer about a product and to distinguish it from other similar products, and branding.

"Advertising is about hawking a product. Branding, in its truest and most advanced incarnations, is about corporate transcendence," she writes in *No Logo*.

When corporations realized that the most important part of their business was no longer the production of things, but rather the transcending of things and the dissemination of ideas, they divested themselves as much as possible from actual production. Instead, they contracted out to suppliers in the Third World.

After all, all jeans are essentially the same. Tommy Hilfiger knows this. The company manufactures nothing at all and commissions its products from Jockey (underwear), Oxford Industries (shirts), Stride Rite (shoes), and Pepe Jeans. Klein even discovered on trips to sweatshops in Asia that the same factory in China produces both Nike and Adidas shoes.

What differs, according to Klein, is the

"I don't see it as a natural evolution from the industrial economy to the information age," she said in an interview with The Daily. "It's a little more complicated than that because the kind of industrialization that we're seeing in the developing world is a very different kind of industrialization than we have here because of the branding effect."

In the developing world, she says,

watch 10 minutes of Channel One's news and ads every day. The list goes on and on. Just read her book.

EX-MALLRAT

Klein's activism stems from her parents—American peace activists who came to Montreal to dodge the Vietnam draft. Klein's mother made politically controver-

an activist journalist, a far cry from the mallrat of high school.

"Once I grew out of that stage, having political parents made it my natural second nature to be more politically involved. The idea of being an activist journalist is something I inherited from my mother, the idea that you don't have to be objective, that your work can be useful to movements."

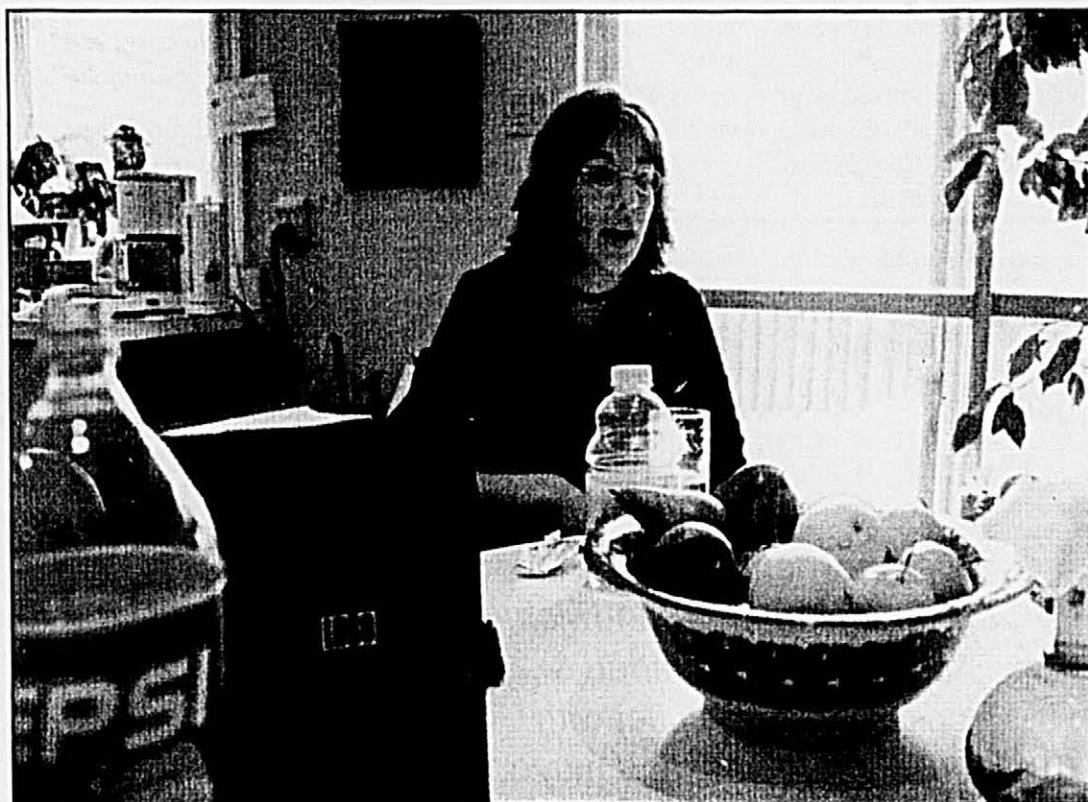
Her mother's feminism also influenced Klein's views on the identity politics of the eighties and early nineties. Klein feels that the politics of identity, and feminism in particular, failed because it was obsessed "with change in representation as opposed to looking at structures of ownership." She doesn't deny the importance of eliminating racial, gender, and sexuality barriers. "I'm proud of the victories we won for better lighting on campus, more women faculty members, and a less Eurocentric curriculum," Klein says. But she maintains that the movement was simply too obsessed with the media to notice the real battles that needed to be fought.

"Poverty wasn't an issue that came up much back then," she writes in *No Logo*. "The basic demands of identity politics assumed an atmosphere of plenty. In the seventies and eighties, that plenty existed and women and non-whites were able to battle over how the collective pie would be divided."

And while these battles were taking place, Klein says, corporations snuck in the back door and conquered all the public space they could get their hands on. But it wasn't enough for corporations to brand mainstream music, art, and sports. Their insatiable hunger for new cultural space led corporations to supplant and then brand counter-culture and anti-culture, a process Klein calls "co-opting." She points out how the Body Shop co-opts anti-corporate activism by engaging in anti-corporate marketing against Shell Oil. Many other companies do the same (Apple Computer's "Think different" campaign exemplifies the lot).

"In fact, they've been doing this sort of anti-corporate marketing now for at least 5 years and there have been many aggressive attempts to co-opt this anti-corporate, anti-sweatshop stuff going on in the United States. I just think that it's proven to be tremendously ineffectual. There's no sign that students are buying it. What I see among student anti-sweatshop organizers is they just get harassed by Nike and in some ways they've become more militant, not less. Nike's pushed them to taking a more radical stance by trying to co-opt the movement."

The Daily's interview with Naomi Klein will be continued in Monday's issue.



Naomi Klein says that advertising used to be about selling a product. But now "the product takes a back seat to the real product, the brand, and the selling of the brand acquired a component that can only be described as spiritual."

logo that gets slapped on those shoes, and what that logo means to the people who buy them. For Nike, the logo means much more than shoes. Klein quotes Nike CEO Phil Knight: the company's mission is to "enhance people's lives through sports and fitness." Similarly Roots doesn't sell clothes, but a summer camp-wilderness experience. Swatch doesn't sell watches; it sells time. Klein even cites marketing research that confirms the ability to brand sand, wheat, brick, concrete, and corn grits.

NOT A NATURAL EVOLUTION

The shift to the production of ideas brought profound consequences for the world — consequences which sparked the growing wave of anti-corporate activism that didn't exist when Klein was a University of Toronto student a decade ago.

First, when companies started contracting out production to the Third World, multinationals were able to seek contracts from the lowest bidder, encouraging dehumanizing working conditions in developing countries. For this reason, Klein rejects the oft-pronounced notion that the Third World's woes are simply part of their evolution to industrial societies.

"they're not working for the companies — they're working for this maze of subcontractors, contractors that don't have the ability to negotiate directly with the people placing the orders who are really affecting their livelihoods. They can only negotiate with middlemen."

"This is a very different kind of development. We're actually seeing countries go backwards because they're being bid down."

A second consequence of the brand revolution is that corporations have saturated every accessible corner of society in the name of branding. Klein points out that the television show *Dawson's Creek*, for example, is inundated with the brand of clothing label J. Crew. The show's characters even appeared in a J. Crew catalogue. Rolling Stones lead singer Mick Jagger sports Tommy Hilfiger clothing at concerts. Michael Jordan launched his own product line. Yves Saint-Laurent plastered its logo on Christmas lights along London's famed Regent Street. Candy manufacturer Liberty Orchard threatened to close its factory in Cashmere, Washington, unless the town of 2,500 agreed to change street names and signs to contain advertising for the corporation. Children at 12,000 US schools

sial films about peace and feminism for the National Film Board. At first, none of this rubbed off on Klein. Indeed, she says "it worked in a kind of backwards way."

"When I was in school, the way it affected me was to totally rebel against the activism of my family and the fact that they were so against the materialism of the school I was going to," she explains. "I went to school with kids who were very well off, and [my parents] were sort of determined to keep me from losing our family's values."

"We used to have a lot of fights that used to centre on the Cavendish mall. Just huge fights and my father would be like, 'Why? What do you do at the mall and why do you have to hang out there?' We used to fight a lot about that."

In her book, Klein relates that as a child she was "distinctly unimpressed" by her parents' attempts to save her from "corruption." She would dream of eating fast food at McDonald's and Burger King and conduct imaginary makeovers on her parents while they dragged her and her brother to see the Canadian wilderness.

But the trips to the Rockies eventually paid off. Klein, 29, describes herself now as

Walk Lightly and Carry a Translator

Ismaila Manga's earthy art is smooth and satisfying

BY SARI LONG

Gallery Observatoire 4's most recent artistic installation is an expression of modernism versus primalism and international eclecticism, showcasing the varied background of the artist Ismaila Manga.

Running until February 26, this eccentric exhibit is definitely one to see. Not only is the art original and environmentally sound (all parts are recycled materials), but the creative use of the gallery space itself is innovative and fresh.

Covering the floor of the studio itself are intricate and beautiful patterns drawn in sand, wood chips, lava rock, and salt in a patchwork and circular motifs. Agate and jade eggs add dimension to the carefully laid designs and one false step could render these, incredible and fragile, a pile of rubble. Besides the natural landscape, Manga has created some engaging canvas work to accompany the floor art. All canvas designs contain similar themes, painted or drawn, on a darkly-stained, wood-like background. Various Arabian and French cartography appear, as well as an inevitable tropical bird and flower.

Superficially, the paintings and sand creations are simple. They are aesthetically pleasing, but, upon closer inspection, it is evident that there are many levels and influences that appear throughout Manga's work. His three-way Arabian, European and African backgrounds all coa-

lesce in his art to produce an international eclectic flavor and mystique. Though the traditional representations of African and Western art are generally very distinctive and contrasting, the artist has attempted to form his own language by mixing the opposing styles. The very nature of semantics tend to cause rifts between cultures, but, in an offbeat and whimsical type of depiction, Manga has manipulated the words and native symbols into meaningful images.

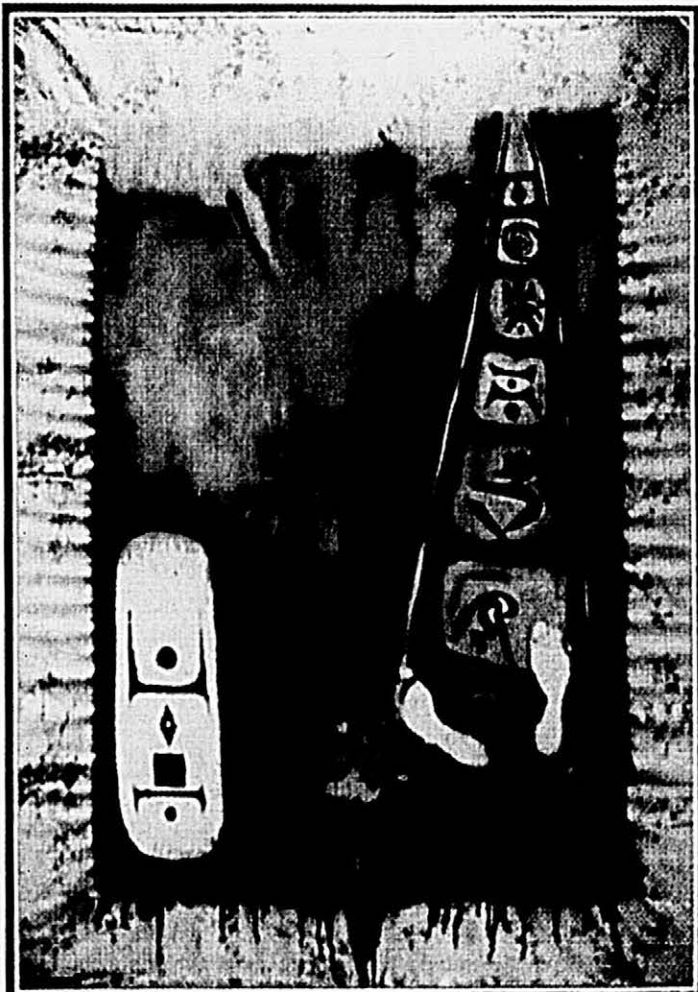
Not only has Ismaila Manga succeeded in bringing together opposite cultures, he has also managed to merge modern commercialism and native primitivism. For

example, one composition depicts a broken ceramic tortoise, a cheap simple necklace, and a souvenir plastic Buddha placed precariously and unexpectedly on top of cement bricks. This arrangement is resting on top of an aboriginal circular sawdust and soil pattern on the floor. The elements of cheap mass production embodied in the plastic icon and broken garden ornament contrast strikingly with the natural theme of the earthy floor pattern to create an interesting juxtaposition of old and new.

Along with these mentioned works, Manga's other work, which is shown in a book of articles at the gallery, is clearly of the same precocity and originality.

Although there are only three works displayed currently at Observatoire 4, it is clear that Manga is a promising young artist establishing himself on an international level through innovative style and symbolically opposing themes.

Metamorphoses by Ismaila Manga will be showing until February 26 at Observatoire 4 at 372 Sainte-Catherine St. West, suite 426. Call 866-5320. The gallery is open on Wednesday to Saturday from 11:30 am to 5:30 p.m. and admission is free.



An Ismaila Manga work

Talking Camels Invade the City!

New Theatre Production company breaks into Montreal scene

BY HOLLY GAUTHIER-FRANKEL

the mainstream of English theatre."

A new English theatre production company has started right here in the cozy enclave of McGill, and it is preparing to unleash its newness in a cozy ghetto coffeehouse we all know and love on February 1st.

Charles Roy and David Galpern are two McGill students who, as roommates a few years ago, decided to start up a theatre company, which they called Talking Camel Productions. Having used this name last year in association with the Savoy Society's production of *H.M.S. Pinafore* (which Galpern directed), the two talents decided to take the plunge into producing their own independent shows.

This year will be their first solo effort, and though the choice to undertake Irish playwright Frank McGinnis' successful play *Someone Who'll Watch Over Me* may seem overwhelming, these guys are eager and ready to go.

With Roy in the director's chair and Galpern performing in one of the roles, the pride and excitement generated by two friends working madly on a production is refreshing to see. Galpern speaks of Roy's directorial abilities with the highest of compliments, pointing out his "organization and the phenomenal dramaturgy work" that he has put into researching some of the obscurities within *Someone who'll watch over me*.

Set in a Lebanese prison, the play revolves around three main characters who are chained to the floor and who must learn to deal with their situation. It will be staged at the Yellow Door, a venue known for its homely atmosphere and folk-friendly musical evenings. This seems a fitting choice for the duo, who both want to provide Montreal's young English-speaking actors with opportunities to be seen in "alternative venues that don't conform to

It is also interesting to note that although both are McGill students, the two have taken an alternate route to getting where they want to be within the Montreal theatre community. They have sought help from the Quebec Drama Federation, an organization that is in a position to help young theatre companies, but that does not seem to be widely known within McGill's own theatrical community.



Men In Black? No it's the Talking Camels

These brave steps have brought the boys to the final grueling rehearsal stages of the show and closer to opening night, which I am greatly looking forward to. Their enthusiasm, passion, and curiosity have raised the possibility of doing serialized radio plays on CKUT and there is even talk of presenting art shows.

If this kind of approach to performance cannot bring light into our dwindling English-theatre community, then I will crawl back under my cynical rock and hold my tongue forever. But I have a feeling these Talking Camels might certainly win me over!

The show runs February 1st, 2nd, and 3rd, and again on February 8th, 9th, and 10th. at 7:30 at the Yellow Door on Aylmer. Tickets are 5\$.

CD REVIEWS

Learning Curve DJ Rap (Sony)

I just have one question to ask: What the hell happened to DJ Rap?

Anyone who has ever listened to DJ Rap will know that she is not just another pretty face. She actually knows how to make some wicked jump-up jungle music. Well, on her new album *Learning Curve*, she seems to have forgotten her jungle upbringing and released, according to her bio, a "utopian hybrid of pop and electronica." The result of this amalgam is, for the most part, an aural disaster.

DJ Rap, nee Charissa Saverio, is a veteran of London's rave scene. In 1990 she starting making her own music and a couple years later she had formed her own record label, playing all the biggest clubs in Britain. At the beginning of her career she would pretend that she was a man in order to get gigs. She proved herself to be a good DJ, who just happened to be a woman.

Well, she must have been paying attention to the Spice Girls "girl power" mantra lately, because *Learning Curve* seems to be almost completely about the fact that she is a woman. Song titles like "Bad Girl" (Oh you gotta be a bad girl/and you've gotta make waves /gotta be a bad girl to be heard) and "Ordinary Girl" only make me take her less seriously as an artist.

True, this is her first attempt at writing songs with words and it is a junglist's



attempt at a semi-pop record, so I should cut her some slack, but *Learning Curve* is

boring as hell. I really don't know what would be the proper occasion to listen to this album. It's too slow to dance to and not nearly good enough to listen to while relaxing.

That said, there are actually some aspects of this album that I did like. "Stories From Around The World," which features Indian classical vocals, and "Changes" are both smooth, chill jungle tracks that are done really well.

Other than that, the jungle elements are few and far between. I must also admit that DJ Rap's vocals are pretty sexy and Simon Stewart's guitar parts are solid. Other than that, there are not too many reasons to recommend this album. Oh, yeah, there is one other reason. As one can see by the front cover, DJ Rap is really attractive, so you might want to buy it just for the picture.

—Josh Kirschenblat

Absolutely the Best The Zombies (True North)



If in 2030 you are going to be the first to buy *Absolutely the Best of Oasis* then this is an album for you.

The Zombies walked into the US in the 60s through the door left open by The Beatles. They topped the charts a few

times, but only became hugely popular after they disbanded. Their number one hit "Time of the Season" is played daily on all oldies stations even though, as this compilation shows, they wrote many more interesting songs. They sound like The Beach Boys, The Rolling Stones, and The Beatles all rolled into one.

What this means today, and why we should be excited about a "best of" album from a secondary 60s pop group, is unclear. There are really only three reasons to buy this album:

1. You need some catchy retro tunes with some good organ riffs for a student film, but you can't afford the rights to any of the bigger bands.

2. You are a rabid fan of all things British and 60s. You own all the albums of The Beatles and The Rolling Stones, and when you close your eyes at night you see John's face singing "She loves you, yah, yah, yah."

3. You are an old fashioned kind of guy and your gal has just left you. You need some sensitive, pseudo-Motown pop to sooth your aching heart and send you dancing through the kitchen.

—Alex Aylett

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The McGill Daily welcomes letters to the editor and comments from readers on our new, expanded Commentary pages. Letters should be under 300 words; while Hyde Parks should be less than 500 words.

Please drop off submissions in Slatner B-03 or email them to mcgilldaily@hotmail.com. The Daily reserves the right to edit submissions for length, clarity, and possible libellous or offensive content.

Slibel Lander

Bastards everywhere!

Your forum for all the latest campus scoops

As if things weren't crazy enough up at SSMU this week: word is that little **Kevin McPhee** was called into the **Tisch's** office for a spanking after a quote of his appeared in The Daily last week. It gives us great pleasure to repeat the offending quote: "[Student groups opposing the Coke deal] aren't going to tell students about all the benefits we'll get in return for the small sacrifice we're making Instead, they're going to focus on, oh, violation of human rights, **blah blah blah blah**." Slibel didn't see anything wrong with the quote, up until the final "blah." That just put it over the top. Really now Kev, surely you can do better than that....Word is that **Tara van Zuiden**, student representative on the Honorary Degrees Committee, went ballistic on Monday after seeing a friend reading the embarrassing Cleghorn scoop in everyone's favourite campus paper. She ran up to the friend, grabbed The Daily, and screamed "**Bastards! Bastards! Bastards!**" while waving it violently in the air. There were two authors of the Cleghorn story, so we're still looking for the third bastard. If anyone knows any-

thing about this **mysterious Third Bastard**, please report to The Daily office immediately....Don't give up yet gentle reader, but we must now announce this week's slate of SSMU wannabe's. **Jeremy Farrell** has started planning his run for VP Community and Government Affairs....Follow up on the **Dion-Turp** steelcage match from last week - an unreliable source tells us the two MPs were doing shots together at the **Bifteck** after their showdown at McGill. We also hear that *les boys* were spotted playing Connect Four at **Grano** soon afterwards. Slibel encourages all readers to avoid all checkers-related board games while intoxicated. We prefer Castle Risk....Finally, Slibel gives a big kudos to other campus media outlets. It was big of you to give credit to **The National Post** for breaking the Cleghorn story.

Got any gossip that simply shouldn't be kept secret? Of course you do! Email Slibel at slibel_lander@hotmail.com. We guarantee your anonymity, and your news will be reported in the first section SSMUers read in their favourite campus newspaper.

20 years ago: McGill faculties were informed that they all had to reduce their spending by 15 per cent over the next five years. The Daily reported that the faculties had all received a copy of *Planning for a Smaller University*, an internal university report which asked the deans to "consider the consolidation or elimination of some units or programs as a possible strategy to maintain quality with a smaller staff." The report recommended using attrition to cut back on the number of university professors and administrative staff, but did not rule out layoffs.

40 years ago: The provincial government announced that McGill's annual grant would be increased by nearly \$2.5-million, The Daily reported. The extra funds would come from the Quebec education fund, a pool of

from the archives

money comprising half the proceeds of the provincial sales tax and monies collected from a tax on hydraulic resources. Chancellor Powell exclaimed, "I am delighted with today's press reports of the government's intention to make such generous grants to universities. They certainly need financial help."

60 years ago: Dr. E. Cyril James, principal of McGill University, urged a closer link between industry and academia in order to buttress Canada's war efforts. Pointing to the university's pulp and paper institute as an example, James stated that "research has much to offer to many of our outstanding Canadian industries." He continued, "It may not be out of place to suggest that there are many other problems in the field of business and economic life toward the solution of which co-ordinated research might make valuable contributions."

ON TRACK
ON CRACK

On Crack: Andrew Tischler, Xavier Van Chau, and Tara van Zuiden. Hey, I know, let's go and intimidate those wacky kids at The Daily! That will definitely reduce the newsworthiness of this whole Royal Bank-Cleghorn

thing! Just a tip for next time guys - maybe it'd be better to send the Kevster. His whole "human rights, blah, blah, blah, blah" shtick is the only thing that really scares us.

On Track: The National Post, La Presse, The Report on Business, The Gazette, The Canadian Press. For recognizing a good story when they see one. Also, "other media sources" who threw something together (cough cough). Good work, kids!



BY OMAR SIDDIQUI

Maybe it's just me, but I am finding it difficult to see the connection Tal Pinchevsky ("The Truth about Slavs and Dogs," January 10) would have us draw between the NATO bombing campaign against Serbia and the concept of crimes against humanity. After citing three basic types of charges NATO is accused of, he cites Steven Torts who argues that NATO bombing Serbia was in fact an act defined by the issue of "integration."

To begin, I would just say that if mass rape, killings, forced expulsion, and genocide fall into the category of being "against

NATO's Actions Were Justified

integration" then Serbia is indeed against integration. And in this respect NATO is guilty of only one thing - not involving the entire human race as soldiers and pilots in its campaign against Serbia. When the world failed Bosnia, 60,000 women were systematically raped by Serbian forces. Over 200,000 people died at their hands, roughly 10,000 of which were children. There is no need for the so-called "western propaganda machine" to demonize the Serbian military - their actions speak louder than any propaganda. And people around the world cried for justice while diplomats and politicians wavered as Serbia broke truce after truce, cease-fire after cease-fire.

The lesson was clear; Milosevic and his goons could never be trusted. And then Kosovo was in flames. As of April 9, 1999, the United Nations High Commission for Refugees estimated that 700,000 ethnic

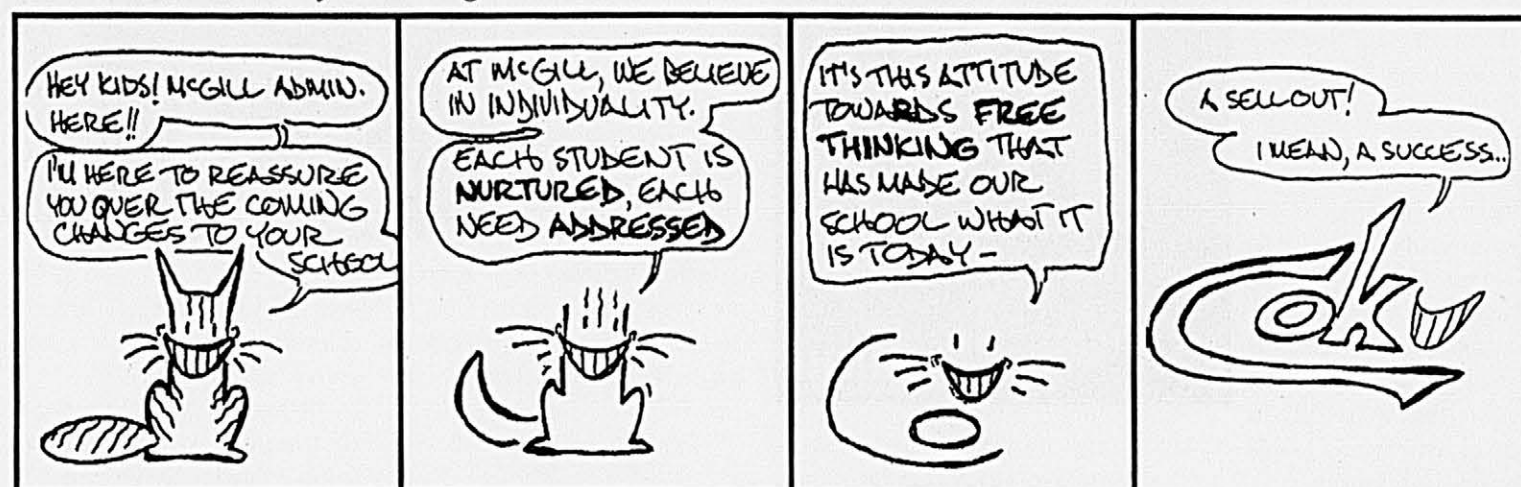
Albanians had been displaced, and 3,200 were dead as a result of executions by Serbian forces. Pinchevsky, in his article, tells us that these stats are "negated by the facts that the conflict surrounding Kosovo is entirely internal and that Yugoslavia is essentially a developing country being attacked by 19 different countries." Despite a massive lack of clarity on his part I can only say I am sure Hitler and his supporters would have called Auschwitz "an entirely internal matter."

What gets me the most, however, is this massive movement on the part of large segments of our student body to view the actions of NATO as "unacceptable" or "reprehensible" or whatever. At the same time they should stare all their grandfathers in the face and tell them that the freedom we have now was based on the war crimes they committed liberating the concentration

camps of Nazi Germany.

We do not live in a perfect world. Mass rape, genocide, ethnic cleansing are becoming instruments of governments foreign policy. And it would be nice if we could sit back and place the world leaders in a boxing ring and let them go at it to the death (my money would be on Saddam all the way!). But the fact of the matter is we don't. And when nations are bombed I agree we must analyze each case contextually and scientifically, but I believe one principle remains. The oppressed must be liberated. The bombing of Belgrade was a necessary to the liberation of Kosovo. If Pinchevsky is really upset about what happened to Belgrade, then he should really turn his anger to the one who brought it upon his own people: Milosevic and his whole gang of cutthroats.

APATHY RALLY by Channing Rodman



letters



DAILY RIGHT TO STAND UP TO THREATS

This is a brief message to congratulate you on running the piece on "Foghorn-Cleghorn." It is not difficult to see when the elite's interests are at stake when our student "representatives" (read pawns) threaten you not to run the piece.

Such threats, I imagine, only strengthened your resolve to run the piece. Good on you!! Perhaps an article is in store for how our SSMU president wishes to so blatantly disregard The Daily's responsibility to inform the students of McGill. The blood-suckers of SSMU and their ilk thrive on the control of information and power.

In addition, I have a suspicion that SSMU and its merry elves went around campus and stole this edition of The Daily. I had to search in four buildings before I discovered this copy. Put it this way: if Tischler feels no qualms with telling you not to run this article, then it would not surprise me that he would go about and steal all the copies of this edition. Democracy is a play-thing of the elite, not a tool to empower the weak.

Darrian Clark
Visiting Student
Political Science

DAILY OUT OF TOUCH

Your editorial regarding the Cleghorn incident leaves much to be desired. Mr. Cleghorn is an accomplished, dedicated,

and successful individual who has devoted considerable effort at McGill to help this institution. Even though I have never met him, your comments about "students buried in debt" and "the unsympathetic, heartless man" are a reflection of your naïve view of the real world. If I incur a debt I am expected to repay it. Try telling Hydro-Quebec or Revenue Canada that you disagree with their policies.

The editorial board needs a course in Economics 101. You are expected to pay for products and services according to contractual agreements. Your reference about the 6,000 layoffs at the Royal Bank is only half the story. The world is in a state of flux. We all know about ATMs. Those machines are replacing people. The flip side of the story is that there are countless jobs that have been and are being created by companies that make, program, interface, service etc. these machines.

While jobs are lost in one sector, jobs are created in another. How many jobs are the web and e-commerce creating? Sooner or later jobs in other sectors will be lost.

Have you not learned from the blacksmith – evolving technologies put some positions in jeopardy? There are no guarantees in life.

The Daily's comments about Andrew Tischler, SSMU president, are irresponsible. I truly doubt that the majority of students see it your way. Mr. Tischler has it right. Before accusing Mr. Tischler of not representing "the thousands of students reduced kneeling, arms outstretched at the doorsteps (and mercy) of Bay Street," the editorial board should get it straight and refrain from such irresponsible statements.

You didn't ask the students – send them all emails and solicit their opinions or set up a survey on the web. Do something constructive. Irresponsible criticism is not enough. This entire story would have been a non-event save for the breach of Senate confidentiality. Mr. Cleghorn would not

have received the honorary degree – case closed. The attack we have witnessed is based on the fact that Mr. Cleghorn was nominated. This is absurd. He was nominated – he was turned down. Period. The real story has nothing to do with the Royal Bank or Mr. Cleghorn (who is on the Board of Governors of McGill). It should focus instead on who leaked the information in violation of Senate rules.

Frank Mucciardi
Associate Dean, Student Affairs
Faculty of Engineering

SSMU PREPOSTEROUS

I would just like to commend the staff of The McGill Daily for their fortitude ("The Daily Should Not Run This," January 24). To think that the heads of SSMU, the very organization whose role it is to represent students, would stand in the way of free press, is preposterous. To Andrew Tischler and company, may I remind you that The Daily is a STUDENT-run paper for STUDENTS, not for your personal interests. Shame on you! To the staff of The Daily, thank you for serving your readers well and keep up the good work.

Emile Amzallag
Freshman Science

SOME THINGS BETTER LEFT UNSAID

The only embarrassments that McGill feels in last issue's story on Senate are the inability of a senator to fulfill their duties and the actions of The Daily in printing it.

The Daily pretends to say the reason that these articles were printed was to inform the McGill community of supposed actions of Senate. This forces me to wonder why then did you communicate it to the National Post before your paper hit the stands? Surely, your coverage would be suf-

ficient to achieve your claims. Thus, clearly this was not your aim.

Neither was the purpose of your articles to sway a vote or change any supposed action, but must have been simply to attempt to embarrass an alumnus and benefactor of the university. Any pretense of altruism or community service in this case seems to be merely used to cover up egotistic goals. There isn't any positive gain for the McGill community, but only for the Daily's writers where they have promoted themselves to national papers on the back of a senator's weakness and at the expense of an alumnus of McGill.

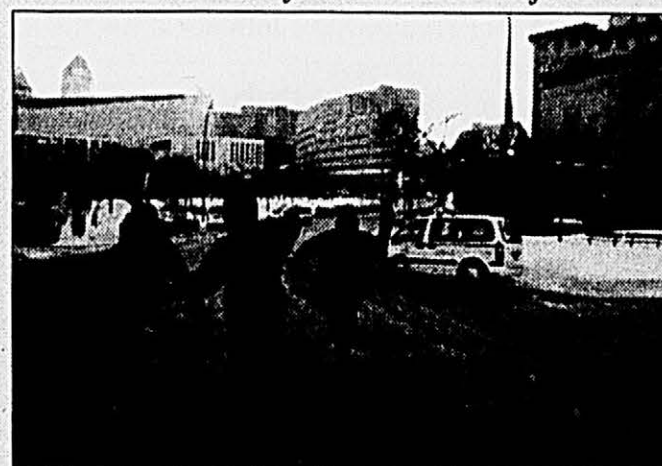
Mr. Ben Errett informed me that in writing about these issues, The Daily wasn't doing anything wrong since it was somebody else who broke confidentiality. Conversely, I didn't create arsenic, but you don't see me distributing it through the water system. The Daily's actions have done just this, and propagated a poison to the McGill community and beyond. Mr. Errett's weak logic doesn't absolve the Daily of the responsibility that it must hold in the damage it perpetrated. It is further responsible for the promotion of a senator's failure to respect their role, the possible estrangement

of a benefactor of McGill at a time when the government is faltering in its commitment to education and ultimately detracting from the well-being of students at McGill.

When we heard of your intention to write this story, Xavier Van Chau and I both attempted to warn you of these consequences and explain why you "should not run it," but it seems that these are unimportant to your editorial board. I did learn one thing when I went to speak with The Daily's writers: you claim to hold confidentiality with "sources" or any other confidential session of the editorial board as quasi-sacred matters. The fact that you printed these articles, and the treatment of this issue, show that in fact you have no problem with the breaking of trust; as long as it happens to somebody else. Unfortunately, your hypocrisy, opportunism, and poor judgement in this matter has resulted in worsening the conditions for the people to whom you are most responsible: your readers.

Andrew Tischler
SSMU President
U3 Political Science

CAMPUS EYE by Pierre-Alain Parfond



Demonstrators chase an RCMP van on Saturday during a protest against the fatal beating of Jean-Pierre Lizotte, a homeless man, by Montreal police.

Trust Me Not

A friend once asked me if I had ever tried curling. I answered no.

Surprised, he remarked that I was exactly the kind of plaid-clad hoser he expected to be a regular participant in the sport. I agreed. In fact, I told him that I regularly curled with my numerous plaid-clad hoser friends (I was born in Bowmanville, Ontario).

Doubly surprised, he asked why I'd lied. I told him I hadn't. Being a loudmouth, beer-guzzling hick, I explained it like this:

About 90 years ago, a Swiss linguist named Ferdinand de Saussure developed a theory of language that for the first time looked at language not just as it evolved over time, but also as it existed at one time, specifically how a word relates to other words and how it relates to its own meaning.

De Saussure observed that words have no necessary connection to their meaning, and that a horse is a horse only because we say it is, while the French call it a *cheval*, and in Spanish it's a *caballo*. With few exceptions, there are no words that have any inherent meaning, or any meaning outside of what people assign to them and understand them to mean. (Think of the word *pratchetaballian*, which means absolutely nothing to you because I just invented it.)

One of the "logical" offshoots of de

Saussure's theory, which took the name structuralism, is that any linguistic utterance can be called into question. Certainly, we all know what words are supposed to mean, but since that meaning is arbitrarily assigned by society, and since society is merely an ensemble of individuals, cannot individuals also assign meaning to words? After all, Shakespeare did it – some 500 times (Ilg, supercilious). So did Carl Jung (archetype), William Gibson (cyberspace), and Dan Quayle (potatoe). For the most part, these new words and meanings were readily adopted into the language.

The possibility that anyone can make up new words, or append new meanings to existing words, creates a huge quandary (example: when "no new taxes" is altered to mean "30 per cent income tax increase"). How can we believe anything? If no can mean yes and yes can mean no, how can we ever take things at face value? How can we trust anyone?

Fortunately, Zachsky has the solution to all your structuralist angst. Some people can't possibly be underhanded or sinister, and some reek of malicious deception. I offer a sampling:

- Trust your dentist when she or he tells you to floss. Why? Because flossing removes between 60 per cent and 70 per cent of the

plaque from your teeth which, combined with brushing (30-40 per cent), gets rid of pretty much all your dental impurities. Sans plaque, you're cavity- and gingivitis-free, and Dr. Dentist doesn't have a job (provided you're not conned into regular six-month checkups). Only a person with your best interests at heart – or a masochistic Marxist – would tell you, no, insist that you put them out of work.

MERELY MUSING



ZACHSKY

If you still suspect self-interest, how much do you really think your dentist has invested in shares of dental floss manufacturers? Besides, if you're smart, you never have to pay for the stuff – just put on that innocent, "I'm-a-poor-student" look, and you can land a couple football fields worth of the mint-flavoured wax-coated brand no sweat.

- Don't trust your dentist when she or

he tells you to get your wisdom teeth pulled. I'm not saying they're never right – God knows how much of a pain-in-the-mouth wisdom teeth can be. But you don't need a dentist to tell you when your teeth hurt. You'll know. And until then, anything they say could very well be meant to fill the coffers of the dental surgeon who gets your business.

My dentist told me six years ago that I'd need my wisdom teeth pulled. Every time I unwillingly return to oral hygiene land, I'm reminded of the albatross I carry in the back reaches of my mouth. And every time I have to fudge the same answer: "Ah...I haven't had time to have them out." Truth is, nothing's happening back there. And I'm not the only one. Friends and acquaintances share similar experiences.

- Don't trust anyone when they tell you we are experiencing the longest post-war economic expansion and that it started 11 years ago. The numbers tell a different story. Canada's real gross domestic product (GDP) declined from 1989 to 1992. Unemployment peaked at 11.2 per cent in 1992 and 1993. Even after adjustment for inflation, per capita government spending on welfare in those years nearly doubled its 1980 levels. Corporate profits nosedived. In short, we were in a recession. At least the numbers say

so. And that was 1993. I count 7 years ago.

So why the discrepancy? Why would anyone want to whitewash such a period of economic misery? Or did it ever really exist?

On this point I defer to activist journalist Naomi Klein, who thinks that "a lot of the hype of the recession was about justifying restructuring." She explains that the recession in the early nineties marked the point of convergence of layoffs born out of necessity and layoffs meant to improve a company's bottom line.

"When the original 'restructurings' were introduced, we understood that it was because companies were about to go bankrupt," she told me. "Whereas now it's just so that they can be competitive and they can be making record profits and laying people off...If they would have done that in the late eighties, there would have been much more of an uproar."

So the recession was really a scare tactic that enabled corporations to better exploit their workers. Ah... Well, we can now add economists and big business to our list of people we shouldn't trust.

As if I had to tell you that.

Are you shocked by the paucity of trust 'ems? That's only because there are so few people you can put your faith in. I'm one of them, of course. Trust me.



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Sexual Assault Centre of McGill Students' Society

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Witchcraft at the Centaur

The Crucible features fresh, local talent

BY J. KELLY NESTRUCK

One thing that can definitely be said for Gordon McCall's production of *The Crucible* currently playing at the Centaur Theatre is that it has had the effect of polarizing audiences.

Critics have been loud and clear in their denouncing of the play as amateurish and bland, while word-of-mouth reviews have generally been quite good. At the performance I saw, some of the audience leapt to their feet at the end, while others yawned and made their way to the exit.

The disparity between reactions was apparent at the opening night performance. Most of the audience was offering a standing ovation when suddenly, a booming voice interrupted the applause. The voice belonged to local director Gabor Zsigovics, who called the play the worst he had seen in 37 years and berated the audience for enjoying it.

I am pleased to report that Mr. Zsigovics was incorrect in his assessment of the play. It is certainly not the best play that I have seen at the Centaur, but it is not as abysmal as reviews would suggest.

The play deals with the Salem Witch trials of 1692, wherein more than a dozen men and women were hung for allegedly consorting with the devil. Arthur Miller's play was written in the fifties as a reaction to McCarthyism. The story follows John Proctor (Jerry Franken) and his wife Elizabeth (the wonderfully talented Jennifer Morehouse) as they struggle to maintain their dignity after being accused of witchcraft and to come to terms with Proctor's adulterous affair with young Abigail Williams (Emma Campbell). The Proctors must decide whether to continue to deny the accusations or to confess and be spared death by implicating others.

Alas, there are some glaring flaws in the production. Most bizarre is the inclu-

sion of a couple of actors whose horrendous performances provoked titters in the audience. One actor, who plays the part of Marshal Herrick, whose main role in the play seems to be that of some sort of crazy Puritan bouncer, bumbles around looking terribly out of place in a hysterical green outfit. On several occasions his lines undercut the tension that was being so carefully built up.



"You're next to burn"

The men's costumes were quite extravagant and in certain cases upstaged the actors. One actor was dressed up to look like "Rocky Raccoon," as my seatmate pointed out. The Puritans in Salem were not rich and most likely could not afford some of the fancy duds paraded on the stage. It seemed as if the costume designer wanted to show off his budget.

Last on my list of the nitpicky details that vexed me during the play is the direction of certain scenes. While certain scenes bubbled like a cauldron, particularly the final jail scene between John and Elisabeth Proctor, others were not so riveting. In one

of the scenes, eight characters are on stage and they stand in a straight line right across the front of the stage. It looked as if they were about to break into the Can-Can.

It must be mentioned that there are many compelling reasons to go see this play despite its short comings. First of all, there is a fine display of young local talent. Those who saw Concordia's recent production of *A Midsummer Night's Dream* will recognise not only two of the actresses from that production, but its director Joel Miller playing Giles Corey. There are several recent National Theatre School graduates, as well as a few performers who were in plays at last year's Montreal Fringe Festival. The Centaur has often been criticised in the past for importing too many of its actors. It is wonderful to see so much local Montreal talent on the stage at once.

Great performances by James Kidnie (Reverend John Hale), Amy Sloan (Mary Warren) and Jennifer Morehouse made the 3 hour play go by more smoothly. As well, Douglas Campbell stole every scene he was in as the McCarthy-esque deputy governor Danforth. His strong presence whet my appetite for *The Gin Game*, Centaur's production next month in which Campbell stars.

In many ways, when critics go to see a play they are on their own sort of witch-hunt. They sit there in the dark ready to pounce on the first sign of weakness. I asked Gordon McCall after the show how he deals with bad reviews. "You just have to ignore them," he replied.

Despite its shortcomings, this show does not deserve to be burned at the stake. Like the protagonist John Proctor, it is salvaged because its heart is in the right place.

The *Crucible* plays at the Centaur Theatre until February 6th. For information, call 288-3161.

The Third Man - Second Time Around

Restored print of Hollywood classic should set example for today's films

BY LE'NISE BROTHERS

When I go to see a film, I usually have some idea of what to expect. A nice, hearty laugh or somewhat brighter views on the mundane day are the stock emotional responses. With *The Third Man*, I had no idea of what to expect. Uninitiated in the world of film noir, I walked into the theatre with an open mind, knowing that I probably wouldn't despise it. Suffice to say, I walked out of the movie stunned.

In the dilapidated, bombed-out setting of post-WWII Vienna, *The Third Man* spins out a brilliant tale of mystery, betrayal, and survival. Under the direction of Carol Reed, this film lets unfold a fascinating morality story. Joseph Cotten plays Holly Martins, a cynical, suspicious writer of pulp Westerns thrown in the intrigue and desperate nature of post-war Europe. He arrives in Europe as the guest of his childhood friend, Harry Lime, only to find him dead. Reed lets the story tell itself at a strong, even pace, with few lags in the action. As in most

Hollywood movies, there is the typical romantic interest, played by Alida Valli. Her part in the film is somewhat ambiguous and could have been more strongly written. It is safe to say that it is typical for the time.



Orson Welles: Taking aim at today's Hollywood

Orson Welles, whose role in the film is known as a milestone in his career has one of the most riveting scenes. The French critic Andre Bazin said of Welles, "for the first and perhaps only time, this very popular character finally found the part that could identify him in the public consciousness." It is interesting to note that Welles was involved in writing one of the most important sections of dialogue in the film, the

infamous "cuckoo clock" speech. Watching Welles on screen, I found myself mesmerized with the character. His role complements the work of the other actors, as well adding that special effect that makes a film not just great, but brilliant.

Characterized by a contrast between the bombed-out expanses of Vienna and lush interiors, Robert Krasker's cinematography contributes to that essential film noir feel. What is quite interesting is how he intersperses shots of stunned, shell-shocked individuals with shots of the landscape to reinforce the desolate nature of post-WWII Europe.

Looking at *The Third Man*, released in 1949, from a post-millennial perspective, it was without a doubt, entirely ahead of its time. From the stunning cinematography and the powerful acting and direction, the 50th anniversary restoration of this film is a gem. For the casual movie viewer, as well as the consummate film buff, this should not be missed.

The Third Man is now screening at Cinema du Parc

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Who's Cleaning the Kittie Litter?

Girl noise band knows 'how to rock' for the kids

BY JASON CHOW

Rock bands usually give two types of responses in interviews. Either they can't stop talking about themselves, or they give short answers, leaving the journalist with not much to work with.

The girls from Kittie gave the latter. But at least what they lack in verbosity, they make up for in sheer noise.

Kittie, a group of late-teen high school girls from London, Ontario (they refused to disclose their ages: "We don't play up on the whole age thing. Just say we're in our late teens") remind the listener of the good ol' days of when hardcore metal was healthy and rosy-cheeked. Maintaining the proud heritage of Canadian noise rock (a la Shallow, North Dakota, Kittens, the Smalls), Kittie is the latest addition to a genre that is well-known to those misanthropic bitter youths who listen to late-night college radio stations.

Four girls. Much screaming. Very angry. Heavy guitars. Heavy riffs. Kittie plays music for those who like it loud. Really loud.

Kittie's sound is harsh. But according to the press release, "so is the world they live in." Oh yeah. London, Ontario. What a horrible place.

Talking from a cell phone in the middle of North Carolina, bassist Talena (no last name - just like Madonna and Cher) listened to my droning questions and gave tight-lipped responses. It got to the point where I was pulling questions

out of my ass, making my self sound stupid, doing anything, to get her talking.

"How do you 'rock out'?"

"Ugh. I don't know." Talena muffled the receiver on the phone, but I can hear her ask the other members of the band. "How do we rock out?" She returns to the phone: "Ummm....We just play. We play our instruments. The music."

Feeling like an idiot, I reach further into my dumb bag of questions and dig myself deeper into the 'I'm-stupid' hole.

Their press release, a mail-out from a New York PR firm, put a feminist spin (four young teenage girls playing a musical genre that has traditionally been exclusively male) even though Talena wouldn't lead on to it in our interview.

"People expect us to suck, then we get on stage and blow them away," said drummer Mercedes Lander in the release. "One minute they're just standing there, then their mouths drop open and their dicks feel small."

But listening to their album didn't make my dick feel small at all. I wasn't intimidated. How could I be? They're from London, Ontario.

Touring with Slipknot, I ask Talena of the differences in the hardcore scene from its more popular years during the mid-1990s. I conjured up my teen memories of going to the Boy Scouts Hall with all the other metal heads and wannabe punks, feeling the damage to my ears. I started remembering the bands named Malefaction, 12 Eyes, and all the others who never made it further than the Boy Scout Halls of the prairies. I recalled all the after-show fights I saw between drunk guys with long hair who wore Metallica t-shirts.

"They really like it," said Talena. "It's different. They're more violent. But that's not a bad thing."

The kids these days - they're definitely different. Kittie's sound isn't over-produced, but there's definitely a smoother, slick element when compared to the earlier hardcore noise bands from six years ago. But then again, the bands I went to see when I was a kid never landed a recording contract with Sony. And they didn't have PR people working for them. And they never sent off media kits to dumb wannabe student journalists like myself.

Kittie opens an all-ages show with Will Haven and Slipknot Saturday, January 29 at the Metropolis. tickets are \$17.50 plus tax and services.



Kittie: Not so fluffy or cuddly

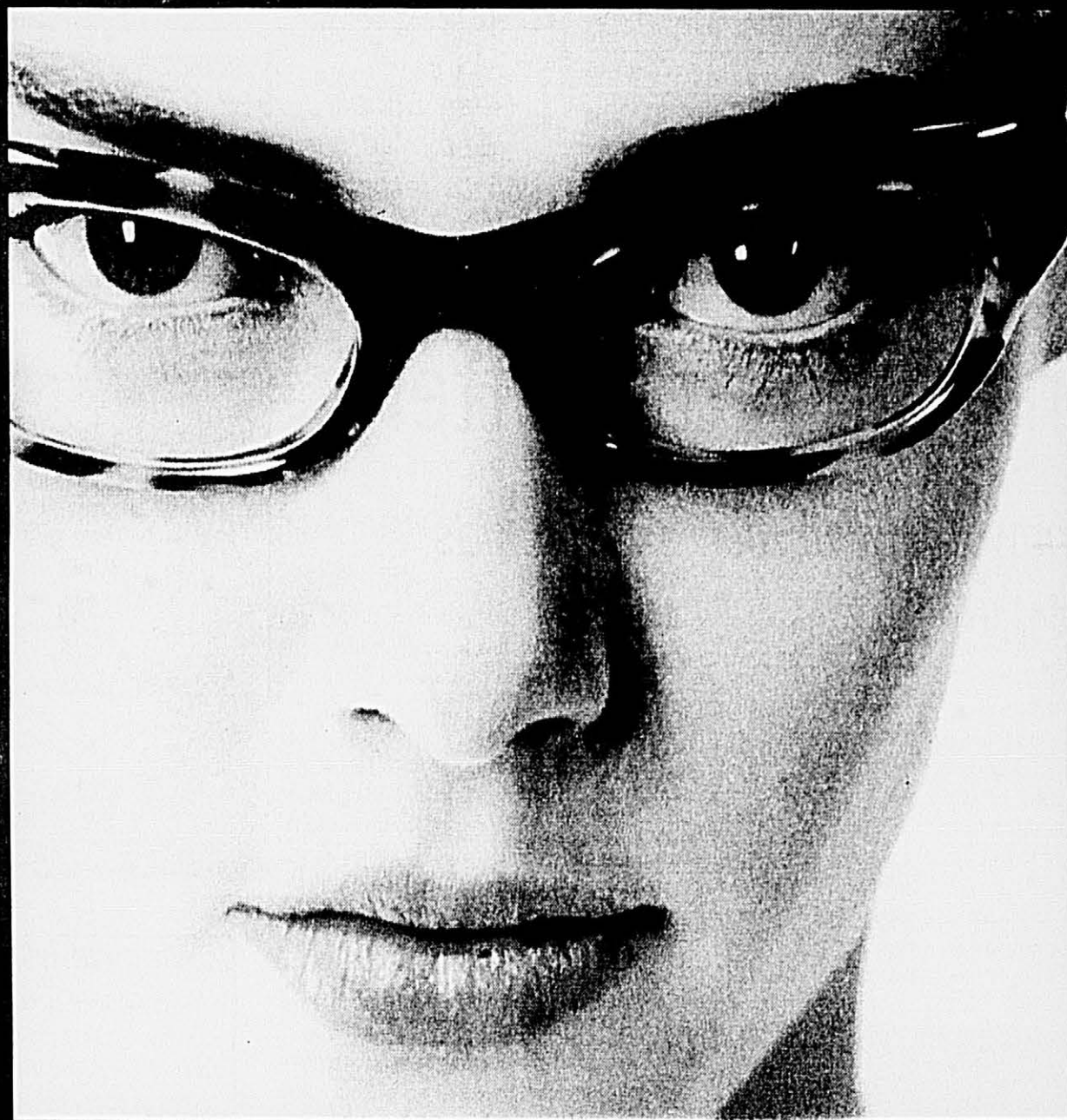
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